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who would like to require some knowledge of Greek of candidates for their courses.⁷

Finally, I believe that it would mark a forward and not a backward step in American education if the Degree of Bachelor of Arts were restored to something of its old significance and made to stand for some solid attainment in language and literature. That such solid attainment is impossible without Greek I trust I have sufficiently shown. The Degree of Bachelor of Science should stand for some equivalent attainment in the sciences; and the present indiscriminate and meaningless confusion in American College degrees should come to an end. I cannot help believing, too, that the small College can best justify its right to exist by standing for something distinctive, and in the general trend of College education to-day the old-fashioned ideal would be something almost startlingly novel and distinctive. Such a definition of the Arts Degree would not only add value to the degree and add distinction to the College conferring the degree, but would also render a far greater service, a service to the whole cause of education and to the cause of literature itself, by adding the weight of its influence towards the renaissance of Greek.

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REVIEWS

Collected Studies in Greek and Latin Scholarship.

By A. W. Verrall. Edited by M. A. Bayfield and J. D. Duff. Cambridge: at the Clarendon Press (1913). Pp. 372. 10s. 6d.

Collected Literary Essays. Classical and Modern.

By A. W. Verrall. Edited by M. A. Bayfield and J. D. Duff. With a Memoir. Cambridge: at the University Press (1913). Pp. cxiv + 292. 10s. 6d.

The essays in these two volumes were selected for publication by Dr. Verrall not long before his death. The first volume contains twenty-seven short papers, of which twenty had already appeared in such journals as *The Classical Review* and the *Journal of Philology*, one is taken from his *Studies in Horace*, a book now out of print, and the remaining six are published here for the first time. In one of the six, entitled *On a Lost Word in Homer*, Verrall proposes *ἀνὰκτον*, 'unbroken', for *ἀνὰκτων* in *Iliad* 16.370, 506. In another, *Greek Words in Latin Poets*, he suggests *Patareus* for *pater aut* in Statius, *Silvae* 2.7.14. In a third, *A Metrical Jest in Catullus*, he discusses the structure of the hendecasyllabic verse, apropos of Catullus 14.22. In *A Vexed Passage in Horace* he interprets the last stanza in Horace, *Carmina* 1.6. In *Philippi and Philippi* he explains the confusion of *Pharsalia* and *Philippi* in the Roman poets as due to an "attempt to give precision to the fulfilment of a literary or popular belief, that the new world should open when the course of world-war notified its cyclic term by completing

the circuit of the Mediterranean and entering once more upon the region of its beginning."

The papers in the second volume were published in various non-classical English magazines. Most of them are in the form of popular expositions of classical authors, but in many cases they contain new interpretations which make them of interest to classical scholars. Five of them deal with Statius: *The Feast of Saturn*, *A Villa at Tivoli*, "To Follow the Fisherman": a Historical Problem in Dante, *Dante on the Baptism of Statius*, and *The Altar of Mercy*. Two deal with Propertius and defend the literary unity of the first three books: these are entitled *An Old Love Story*, and *Love and Law*. A Roman of Greater Rome contains an appreciation of Martial; *Tragi-Comedy* and a *Page of History* involves a discussion of the relation of Euripides to Aeschylus and Sophocles. Aristophanes on Tennyson is a clever parody of the scene in the *Frogs* in which Aeschylus is represented as capping the opening sentences of a number of the plays of Euripides with the tag *ληγὺδιον ἀπώλεσεν*. Verrall gives in blank verse a similar scene between Philistine and Tennyson in which the latter quotes the opening lines of several of the *Idylls* of the King only to be discomfited by having Philistine complete the sentence in each case with the nonsensical line, "Had a bad cold and blew his (her) little nose". The Prose of Walter Scott, and Diana of the Crossways appropriately have a place in the published essays of this classical scholar, who at the time of his death was King Edward VII Professor of English Literature at Cambridge University, and to whom the fine art of letters was a thing of supreme interest, be it exemplified in the works of Euripides, or Horace, or Dante, or George Meredith.

The memoir by Mr. Bayfield is significant as disclosing the power of Verrall's influence upon his associates. How far the writer was dominated by the intellectual splendor of his brilliant friend and colleague is indicated by his claim that Verrall's works on Euripides "have settled the main questions of Euripidean interpretation for all times"; by his defense of Verrall's lapses into over-subtlety as "mere spots on the sun, which are, I believe, due to uprushes of excessive energy from the solar subliminal, and doubtless are not without their use"; and by his assertion that "some of his verse (in Greek and Latin) is such as an ancient poet might have published with advantage to his reputation". Verrall's stimulating influence as a teacher is shown by the testimony of a number of his pupils. "His own strange theories", writes one of them, "gave you a desire to discover new and hidden things for yourself. There might be endless secrets lurking in the best-known places, and Classics became a delightful and adventurous thing". A man who can put adventure into the study of the Classics may perhaps be forgiven for promulgating some strange theories.

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⁷Professor Goodell, of Yale University, long ago prepared a little book called *The Greek in English*, that deserves to be better known and more used than it has been.